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(p. 1, l. 5), is missing; *sich verlieben in* (p. 3, l. 4), must be got out of *verlieben*; *under gelten* is an idiom which has no connection with the word; *würdig* (p. 3, l. 23) is not rendered, nor *rückwärts* (p. 2, l. 7), and so on almost without number. The book is very carelessly thrown together.

*Der Talisman.* Dramatisches Märchen in vier Aufzügen, VON LUDWIG FULDA. Edited with Introduction and Notes by C. WILLIAM PRETTYMAN. Boston: D. C. Heath & Co., 1902.

This *Märchen*, by Fulda, is recommended by the Committee of Twelve of the Modern Language Association, and so the editor brings out this school edition. As in the great majority of such books, there are very many useless notes which any student, advanced enough to read the work intelligibly, can make for himself. The introduction gives a very brief account of Fulda's life and works, too brief by far to be of any use. Fulda is one of the most popular of the present-day German dramatists, but of this the author says nothing, nor why it is so. Then the *Märchen* itself, while it is doubtless based on the theme of Hans Andersen's tale, is a bit of the universal literature which is found all over the earth. Of that the editor says nothing, though he could have found numerous articles on the subject, nor does he say anything of the satirical tendency of the piece, and yet German audiences know that it is full of allusions to the present emperor, his words and ways. The editor did not do well to omit this. Moreover, the sub-title, *Dramatisches Märchen*, suggests a note on the *Mährchen*-drama in modern German literature, such as Grillparzer's, Hauptmann's, and Sudermann's.

*Schiller's Lied von der Glocke.* Edited by W. A. CHAMBERLIN. Boston: D. C. Heath & Co., 1902.

This edition makes a handy school-book, well printed in that the ten stanzas of the poem proper are set with larger type. The notes and vocabulary seem very good. Of course, after having been edited so repeatedly, we can ask for nothing new.

*Unter Brüdern.* VON PAUL HEYSE. Edited, with Introduction and Notes, by EMIL KEPPLER. New York, Boston, and Chicago: Silver, Burdett & Co.

A charming comedy by the master, Paul Heyse, which will give classes good practice in colloquial and conversational German. The introduction is a slight bit of work, and with all the translations in the notes we can hardly agree. For instance, p. 3, l. 1: "*precious chum*" as a translation of *teures Mühmchen* leaves out the relationship altogether; p. 4, l. 16, *süssen künste* is rather "*skill with sweets*" or "*goodies*"; "*sweet abilities*" is certainly badly out. For the students, however, the text is the main thing, and in the hands of a good teacher will be very useful.

*Der Prozess*, by RODERICH BENEDIX, and *Einer muss heiraten*, by A. WILHELM. Edited by M. B. LAMBERT. New York: American Book Company.

As far as subject or style is concerned, these two comedies are very light affairs. Why cannot the Modern Language Committee find something just as good for colloquial exercise which will have body enough to interest students? Most students find such comedies too silly to really get good out of them. The exercises by the